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# The Influence of Movie Reviews on Consumers

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**The Influence of Movie Reviews on Consumers**

**Honors Thesis submitted to the Peter T. Paul School of Business and Economics**

**University of New Hampshire**

**Fall Semester, 2015**

**by**

**Jacob R. Pentheny**

**Thesis Advisor: Bruce E. Pfeiffer, Ph.D.**

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### **Abstract**

Movie reviews are a fairly commonly used tool by consumers to understand if a movie is worth the price of admission. But how much of an effect do they really have on the consumer thought process? This study is meant to answer the question “Can online word-of-mouth such as professional reviews by critics and comments and descriptive reviews by consumers positively or negatively affect an individual consumer’s decision to purchase a movie ticket?” To verify this, we did some secondary research in the form of a literature review which was then used as a guideline to perform primary research in the form of a survey and analysis. After secondary research, we decided to refine the research question so that it was much more specific, it is outlined as follows: can changes in the source of the review, consumer or critic, and in the information that the review provides, positive, negative, or mixed reactions, affect the consumer’s decision to purchase a movie ticket. The results were that changes in the source and information in film reviews do have an effect on the consumer thought process, although that effect changes depending on the source of the review and the type of information that it contains. Consumers with a high Need for Cognitive Closure were discovered to prefer reviews written by other consumers as opposed to critics, and positive reviews have the strongest effect on them. The Self-Monitoring individual difference measure was less effective in uncovering as many significant results, but we found that people who are low in Self-Monitoring tend to appreciate reviews more than those who are high in it. This was an unexpected and unexplainable result, and can be used as a basis for further research.

### **Acknowledgement**

I would like to thank Dr. Bruce Pfeiffer for agreeing to be my thesis advisor and for putting so much effort into guiding me through this project. He provided me with the knowledge that I needed to complete my first solo endeavor into research of this magnitude, and I doubt I could have accomplished it without him. I would also like to thank Dr. Matthew O'Hern for his help in the research design and planning stage, his ideas and guidance were very important in helping me obtain the necessary data for my analysis.

## Contents

Introduction .....	5
Literature Review .....	5
Experiment.....	18
Individual Difference Measures .....	19
Self-Monitoring Scale .....	19
Need for Cognitive Closure Scale .....	19
Methods.....	20
Participants .....	20
Procedure .....	20
Results and Discussion.....	21
General Discussion .....	25
References .....	28
APPENDIX.....	30
Survey .....	30
Tables and Figures.....	44

## The Influence of Movie Reviews on Consumers

### Introduction

There has been much research conducted to understand film reviews and how they affect consumers. Some studies focus on the critics and how they may have influence because of their star power. Others believe critics are influential because consumers view them as connoisseurs, that they somehow know more than the average consumer and are able to distinguish good taste from bad taste. This study decides to focus not only on the professional critic, but on the consumer as a reviewer, as well as how the type of information in the review, positive, negative or mixed, can affect the consumer. Specifically, the research question was as follows: Can online word-of-mouth such as professional reviews by critics and comments and descriptive reviews by consumers positively or negatively affect an individual consumer's decision to purchase a movie ticket? Movie reviews are important because if they have a significant effect on the consumer thought processes, they can be used not only as a marketing tool by film production studios, but also as a predictor as to how a film will perform financially. However, for the purposes of this study, the focus will be primarily on the influence of reviews on the consumer thought process. For the purpose of this study, we thought it was best to refocus the research question to examine the difference of the effects between consumer and critic reviews, as well as the differences in influence between the types of information that the review provides: positive, negative, and mixed reviews.

### Literature Review

Suman Basuroy, Subimal Chatterjee, and S. Abraham Ravid's (2003) article is titled "How Critical Are Critical Reviews?: The Box Office Effects of Film Critics, Star Power, and

Budgets.” The article starts off saying that critics play a significant role in consumers’ decisions in many industries, and that film critics are some of the most prominent because about one-third of Americans seek their advice. The article seeks to investigate three issues related to the effects of film critics on box office success; the first issue is critics’ role in affecting box office performance, how they can be influencers as well as predictors of success; the second issue it addresses is whether positive and negative reviews have comparable effects on box office performance; and the third part of our investigation involves examining how star power and budgets might moderate the impact of critical reviews on box office performance.

To discover the answers to these issues, the authors took a random sample of about two hundred films which included both financially successful and unsuccessful films. The authors then examined many different characteristics for each sample element, comprised of weekly domestic revenue, valence of reviews, star power, budgets, and a few other variables. The findings were that reviews are correlated with box office revenue over a period of eight weeks, which means that critics definitely have a sway over what a film makes at the box office. Basuroy et al. (2003) also found that negative reviews have an increasingly smaller influence over time, and that negative reviews are comparatively more harmful to a film than positive reviews are helpful. Additionally, it was found that popular stars and big budgets can increase box office revenue for a poorly reviewed film but do not noticeably increase profits for positively reviewed films (Basuroy, Chatterjee, & Ravid, 2003).

Peter Boatwright, Suman Basuroy, and Wagner Kamakura’s (2007) article is titled “Reviewing the Reviewers: The Impact of Individual Film Critics on Box Office Performance.” This article was published about four years after the above article also co-authored by Basuroy. It begins with some terminology on critics; critics with opinions that are correlated with early box

office sales are influencers, while critics with opinions that are correlated with overall box office sales are predictors. The article then states that previous literature has looked at a third factor, movie quality, which might influence findings on the correlation between reviews and profits. A good movie will attract both profit and critical acclaim. To account for this factor, Boatwright et al. (2007) created a model that would examine the impact of individual reviewers thus distinguishing between influencers and predictors.

A sample of four hundred and sixty-six films was studied, and weekly revenue and screen data was collected. Variables used in the study were the film's budget, advertising, stars, MPAA ratings, if it is a sequel, the number of screens the film was played on per week, the movie appeal, and individual reviews. Some of the results were that word-of-mouth was not very influential for wide-release movies and that movie appeal was statistically significant and had an effect on word-of-mouth. The authors were unable to find any proof as to which critics are influencers, although the results do find a few critics who might be more influential than their peers (Boatwright, Basuroy, & Kamakura, 2007).

Anindita Chakravarty, Yong Liu and Tridib Mazumdar's (2010) paper is titled "The Differential Effects of Online Word-of-Mouth and Critics' Reviews on Pre-release Movie Evaluation." The article studies the influence of online user comments and reviews by movie critics on consumers' evaluation of soon-to-be-released films. The article focuses entirely on information that the consumer is able to find online which may influence their appraisal of the film. The article examines this in terms of three key components of persuasion which are the message sources, message contents, and message recipients. The proposition is that consumers will see two reviews that differ in opinion and that the consumer will choose one review over the



other. The article then gives examples of online comments and professional reviews and comments on their effectiveness.

The authors next list the results of three different studies testing the hypothesis. The first focuses on online word-of-mouth and movie going frequency, the second on the persistence of word-of-mouth effect in the presence of contradictory critics' ratings, and the third on the joint effects of word-of-mouth and contradictory critical reviews. Chakravarty et al. (2010) also extracted secondary data from two online review websites, *Metacritic.com* and *IMDB.com*. The authors assume that consumers who regularly use these websites are frequent moviegoers, and that their opinions will be closer to critics' than less frequent moviegoers. Some of the results were that infrequent moviegoers are more easily influenced by online comments than frequent moviegoers and that infrequent moviegoers are more likely to trust negative consumer comments over positive critical reviews. Additionally, frequent moviegoers are much more easily influenced by critical reviews than word-of-mouth from online comments (Chakravarty , Liu , & Mazumdar , 2010).

Yubo Chen and Jinhong Xie's (2005) article is titled "Third-Party Product Review and Firm Marketing Strategy." The paper attempts to determine when and how a firm should alter its marketing strategies according to reviews. The article uses reviews from consumer magazines in addition to internet sources, although it acknowledges that the internet has reduced the cost at which consumers can obtain information and thus is the premier source for product reviews. The authors next state that they believe third-party product reviews have a significant effect on whether a product does well in the market. To test the hypothesis, the article offers a mathematical model which determines the demand for a product with and without various types of reviews. These review types include description product reviews, and recommendation

product reviews. The article also details the optimal response that a firm should take depending on the review.

To test the model, the authors conducted an experiment that would study the effect of product reviews on firm's marketing strategies. The experiment was meant to satisfy three types of criteria: third party product reviews, media and advertising data, and pricing data. After the study it was found that changing pricing because of a product review is not profitable, and that advertising should be adjusted instead. In addition, the advertising response to a review depends on the outcome of the review as well as the format of the review. Advertising should also be altered only for the reviewer's publications only and not in non-reviewers publications. The amount of advertising should also depend on the prevalence of the review publication, if the penetration rate is low then there should be increased advertising, but if the penetration rate is high advertising should be reduced. Advertising responses should vary depending on the quality of the firm (Chen & Xie, 2005).

Arthurs De Vany and W. David Walls' (1996) article is called "Bose-Einstein Dynamics and Adaptive Contracting in the Motion Picture Industry." It starts of by giving a generalized statement of how films succeed and fail in the marketplace; film audiences, and reviewers, discover a film that they like and tell their friends about it. This means that supply must be flexible as well as pricing, because film producers need to be able to increase showings or decrease them based on how audiences react to the film. Nobody is able to predict what films will become hits and what ones will fail. The authors state that the paper is meant to study demand and supply dynamics as well as the distribution of film revenues. The paper has five sections, the first is meant to describe demand and supply in the film industry, the second focuses on revenue distribution dynamics, the third is an empirical test of actual box office revenue

distributions of which fifty films are sampled, the fourth looks at actual industry practices and attempts to show that the motion picture run is decentralized and constantly changing, and the fifth concludes the findings.

The industry practices that are examined in section four are the launching of the film's opening, adaptive contracting, admissions pricing, rentals, and finally decentralization. The film industry is described as notably difficult for distributors to effectively allocate their films so as to gain the maximum profit; this is because major distributors are not allowed to own their own cinemas. Pricing is also kept inflexible so that demand can be more easily measured; it is unheard of to raise prices for more popular films, studios instead decide to increase the length of a film's run. However, it is the individual cinemas who decide to extend or cut short the length of a run, which is why the authors are claiming that the film industry is decentralized. In conclusion, the article states that films that garner increasing revenues are more likely to continue this trend than films that have not shown any previous increase in revenue. Mostly, however, the article finds that the motion picture industry is highly unpredictable and marketing and distribution must be constantly adjusted to match current situations (De Vany & Walls, 1996).

Chrysanthos Dellarocas' (2003) paper is named "The Digitization of Word of Mouth: Promise and Challenges of Online Feedback Mechanisms." It is meant to examine online word of mouth, and how individuals can make their thoughts and feelings about products available all over the world which can greatly increase consumer awareness of products and companies at a very low cost to those companies. The author does a case study of eBay's feedback mechanism, because the website has based most of its success on how it allows consumers to interact with one another when buying and selling products. Next, the author looks at game theory and

economics and how word-of-mouth networks interact with human society. Basically, the author states that people who sell products are likely to be motivated to gain a positive reputation for delivering quality products when they are aware that future buyers will know of their reputation.

The latter half of the paper takes a closer look at how the internet has changed the scale at which word-of-mouth operates. The internet unites smaller markets as well as increases the repercussions of negative trading behavior. Additionally, the internet introduces two new problems to word-of-mouth interactions. The first is that feedback is not always guaranteed, only voluntarily provided, and the second is that the feedback is not always truthful; an irate individual can spread negative information on a product that may actually be of high quality. The paper closes by reiterating the power of online feedback mechanisms and how they have increased the interdependencies between customers (Dellarocas, 2003).

Kalpesh Kaushik Desai and Suman Basuroy's (2005) article is titled "Interactive Influence of Genre Familiarity, Star Power, and Critics' Reviews in the Cultural Goods Industry: The Case of Motion Pictures." It begins by stating that revenues in the entertainment industry have been increasing yearly, and that most of that money is spent in the United States, and that because of this marketing scholars have been paying more attention to the entertainment industry. The paper then focuses on the film industry exclusively, noting the relevant prior research. This article attempts to study the influences that genre familiarity, critical reviews, and star power have on motion picture market performance. First the paper highlights the conceptual background for genre familiarity, star power, and critics' reviews. The three hypotheses that the authors propose for these concepts are: "the impact of star power on the market performance of movies is positive and stronger in the case of less familiar genre movies than in the case of more familiar genre movies"; "the impact of the valence of critics' reviews on the market performance

of movies is positive and stronger in the case of less familiar genre movies than in the case of more familiar genre movies”; and “the impact of the valence of critics’ reviews on the market performance of movies is positive and stronger in the case of movies with weaker star power than in the case of movies with stronger star power.”

To validate these hypotheses, the authors took two samples of films to test, one is comprised of around two hundred films from the early 1990’s and the second was one hundred films released from 1999 to 2000. The variables that were included in the experiment were total revenues for each film, genre familiarity, the valence of critics’ reviews, and star power. The findings from the two samples were found to be consistent. It was discovered that star power had no effect on revenue for films with more familiar genres, but had a significant effect for films of less familiar genres. Similarly the valence of critics’ reviews only had an impact on films with less familiar genres. For the third hypothesis, it was established that the valence of critics’ reviews had little effect on revenues for films with less star power and vice versa, but when positive reviews were combined with more star power there was an increase of profits (Desai & Basuroy, 2005).

Wenjing Duan, Bin Gu, and Andrew B. Whinston’s (2008) article is called “The Dynamics of Online Word-of-Mouth and Product Sales – An Empirical Investigation of the Movie Industry”. The article starts by discussing word-of-mouth and how advances in information technology and the subsequent social networking websites have changed the reach that it has. It acknowledges the dichotomy that online word-of-mouth poses for companies; it can help sales if it is positive, but can do a lot of damage if it is negative. The authors choose to focus on the film industry, where word-of-mouth is a huge part of what makes a film successful. Duan et al. chose five hypotheses on which to base their research: the first is “the influence of WOM

volume on current movie sales is positive”; the second is “the influence of WOM volume on movie sales beyond the concurrent term is positive. However the influence diminishes quickly”; the third is “the influence of movie sales on concurrent WOM volume is positive”; the fourth is “the influence of movie sales on WOM volume beyond the concurrent term is positive. However, the influence diminishes quickly”; and the fifth is “the influence of WOM valence on WOM volume is positive.”

The study was done with a single sample of seventy-one movies that were released from 2003 to 2004. The data studied included data from individual reviews which were used to create WOM valence and WOM volume, gross-to-date revenue and average revenue per theater, as well as production budget, marketing costs, MPAA rating, producer, and other miscellaneous data. It was found that the most reviews were posted in the days following release and then dwindled after that brief period of time. It was also found that the volume of reviews was closely related to the box office revenue. The article was meant to further previous studies by making the distinction between the number of reviews and the actual valence of the reviews (Duan, Gu, & Whinston, 2008).

Jehoshua Eliashberg and Steven M. Shugan’s (1997) paper is titled “Film Critics: Influencers or Predictors?” This paper is meant to examine whether film critics are able to predict what films will do well, or whether their influence is what causes the film to do well. The authors start off discussing how although most films have huge profit potential, they don’t meet the expected revenue; the authors believe that one of the most important factors of this is film critics. Two affects that Eliashberg and Shugan think that critics have is that they are influencers on the market as well as predictors of how the market will behave. To start out the analysis, some examples of various films were used to show the seemingly overall random skew of

positive and negative reviews and how the films actually did in the box office. The paper uses box office data and critics' review data from *Variety* magazine for the analysis. It was found that the percentage of negative reviews that a film received were insignificant predictors of initial revenue, but was statistically significant for the revenue earned after the fourth week of release. This means that it is highly unlikely that critics are statistically significant influencers because there would be a more direct correlation between reviews and the initial revenue. However, there is still adequate support to indicate that critics might be able to predict box office performance although the authors note that the evidence is not conclusive (Eliashberg & Shugan, Film critics: Influencers or predictors?, 1997).

Jehoshua Eliashberg, Jedid-Jah Jonker, Mohanbir S. Sawhney, and Berend Wierenga's (2010) article is named "MOVIEMOD: An Implementable Decision-Support System for Prerelease Market Evaluation of Motion Pictures". This article was published in 2000, which is three years after the previous article which was also co-authored by Eliashberg. This paper attempts to create a model which can be used to predict how a film will perform before it has been released. The authors believe that this model will be extremely important to motion picture companies because no model like it exists, and they cite that only about three films out of ten are successful. This model would decrease anxiety and help plan marketing strategies because companies would have a more accurate estimate of the total revenue a film would make. The model differs from previous attempts because it includes the distinction between positive and negative word-of-mouth. The model separates consumers into six unique states, undecided, considerers, rejecters, positive spreaders, negative spreaders, and inactives. The consumers begin in the undecided state and then move to other states.

Eliashberg et al. (2010) ran two separate experiments to test the model. The first was a test which included two films and surveyed one hundred and forty students from a university. The students were exposed to advertising and the actual film. The data was then collected and the model made predictions for the films. The predictions were fairly close to the actual box office revenue that the films received, so the authors proceeded to a second more expansive test which was done in the Netherlands and included interaction with an actual movie distributor and exhibitor. The same type of process was used, consumers were asked about their awareness of a film, and by what advertising device they had heard about it. This enabled the authors to predict the level of cognizance that the consumers had of the film. The authors also ran a consumer clinic attended by one hundred and two people who filled out a questionnaire and were then provided with positive and negative stimuli about the movie. They were then shown the film, and then filled out post-movie evaluations. After applying this data to the model, the authors provided some informed changes to the distributors marketing plan. The model was able to predict the actual revenues within 5% of the actual. The authors concluded that the model could be beneficial to managers in the entertainment industry (Eliashberg, Jonker, Sawhney, & Wierenga, 2000).

Morris B. Holbrook's (1999) article is called "Popular Appeal versus Expert Judgments in Motion Pictures." The purpose of the essay is to determine if popular appeal has different standards for films than critics, and whether those different or similar tastes produce some sort of correlation between popular appeal and critics' judgement. The author makes the distinction that critics are professional critics who are knowledgeable in a shared sense of acceptable standards for films as opposed to individual opinion, unconcerned with the audiences' preferences. Holbrook distinguishes several standards with which he believes critics rate films:



objectionability and exploitation; genres; country of origin and language; color, length, year; artists, stars, directors; and awards. Holbrook (1999) chose one thousand films as his sample, of which all were release before 1986, had won an Academy Award, were listed as a box office hit, and several other defining criteria.

Popular appeal was measured by data collected from surveys done by HBO, and expert judgements were obtained from comprehensive movie guides. After analysis, the author was able to determine that popular appeal had a few differing standards as to how to evaluate a film. Popular appeal was found to enjoy more recent American made family films than critics, and were not as interested in science fiction, well-acted films, and films with award winning cinematography. Popular appeal focused on films that were more culturally similar to the audience, English language films in realistic settings that featured stars and were longer. Experts enjoyed more complex cinematography, less realistic films that were not necessarily culturally similar. However, it was it was found that shared taste between consumers and critics was statistically significant, although only slightly, so the differences the author mentioned above were not significant enough to disprove shared taste (Holbrook, 1999).

Yong Liu's (2006) paper is named "Word of Mouth for Movies: Its Dynamics and Impact on Box Office Revenue." It investigates how word-of-mouth helps to explain the revenue that films make in the box office. The author defines word of mouth as "informal communication among consumers about products and services" (Liu, 2006, p. 74). The WOM data were collected from the Yahoo Movies website, of which there were around 12,000 messages which were sorted into weekly categories to deduce the volume and valence. The initial reasons that Liu believes WOM has an influence on moviegoers is that movies are cultural products that garner attention and that the intangible nature of the product makes it difficult to ascertain the quality

before consumption. When discussing box office revenue, Liu stresses that the number of movie screens a film is played on greatly influences the revenue it earns, and that there is some prior evidence that critical reviews are correlated with revenues. The author also mentions that there are two different ways to measure WOM, one is volume and the other is valence. Volume simply denotes the frequency of WOM, and valence is the positive or negative message that the WOM gives, this is the more likely to affect the consumers' choice to see a film. Other than WOM, the paper also includes star power, genre, production budget, critical reviews, and the opening strength of the movie as variables that will affect the box office revenue.

Liu took the WOM data from Yahoo Movies, which included reviews from forty different movies, and sorted them by the date they were posted. Liu then had three individuals read through the messages and sorted them by valence: positive, negative, neutral, or irrelevant. Revenue data and other data for the films were collected from public sources. Liu found that there was significant evidence that WOM volume contributed to box office revenue. Also, WOM was found to be very active in the pre-release period which is abnormal for products aside from films. The author recommends that managers to pay attention to the volume of WOM pre-release and not focus too much on valence, and firms should even encourage WOM whenever possible because it could help increase revenues, and he even says that including WOM when making forecasts can decrease forecasting error by 31% (Liu, 2006).

As discussed above, a significant amount of research has been done to explore what previous studies have attempted to explain about the influence of film reviews and other areas such as word of mouth and how they affect the consumer as well as product revenue. We decided to focus on how changes in the source of the message, consumer or critic, and in the information that the review provides, positive, negative, or mixed reactions, might affect the consumer's

decision to purchase a movie ticket. In addition to the dependent variables, Source and Info, two individual difference measures were added in order to provide some extra information as to individual differences in information processing with regard to the use of movie reviews.

### **Experiment**

The primary research began with the construction of an experiment, in the form of a survey, which would be distributed to over 200 respondents in order to measure how much or how little reviews would influence the respondents' thought process. The experiment was designed to test how affective critic reviews were compared to consumer reviews, in addition to how affective positive reviews, negative reviews, and mixed reviews were when compared to each other. Two individual difference measures, Need for Cognitive Closure and Self-Monitoring, were also used to examine how respondents who tested high or low in these measures reacted differently to the various independent variables. To test the difference of the effects of different types of reviews, the survey was randomized so that consumers had the possibility to see one of six different review situations. The first set of criteria was that the reviews were written by either critics or consumers. The second set of criteria was that the reviews were written as positive, negative, or mixed reactions. So each respondent received a survey that included three reviews that were either written by critics or consumers and were positive, negative, or mixed. Following the reviews were questions that were meant to measure how the respondent felt about the reviews and how they felt about the film that the reviews described. All of the questions allowed for a scaled response so that the respondent would be able to show more precisely how they felt about the reviews or other topics than just by giving a simple yes or no answer. These questions will serve as the basis for the analysis as the dependent variables.

## **Individual Difference Measures**

### **Self-Monitoring Scale**

The first of these measures is the Self-Monitoring Scale. This scale was created by Mark Snyder in 1974, and is meant to measure the amount that a person self-monitors. Self-monitoring is defined as: “Self-observation and self-control guided by situational cues to social appropriateness” (Snyder, 1974). In other words, the scale is meant to measure how much or often a person alters their behavior based on the behavior of the group. This scale would be useful for this study because it deals with how people might make decisions. For instance, if an overwhelming amount of reviews are positive or negative, a high self-monitor might be likely to go see the film or at the very least agree with the reviews because it is what the majority of people are doing. This study utilized Snyder’s original 25 question scale.

### **Need for Cognitive Closure Scale**

The Need for Cognitive Closure (NFCC) Scale is the second of the two individual difference measures used in this study. The scale was designed in 1994 by Webster and Kruglanski. Need for Closure is defined as “the desire for ‘an answer on a given topic, *any* answer...compared to confusion and ambiguity’” (Roets & Van Hiel, 2010). Basically, the scale measures a person’s propensity to desire an immediate answer. A person with a high Need for Cognitive Closure desires the answer to a question and does not feel like doing a lot of searching to find it. This applies to this study because it can test respondents desire to make a decision on whether or not to see a film based off of the three reviews that they are provided. It could help explain much of the behavior that is recorded. A shortened version of the original scale was used, 15 questions instead of 42, which was created by Roets and Van Hiel in their 2010 paper. Before

the analysis, we tested the reliability of the scale using the SPSS Scale for Reliability function, and got a Cronbach's Alpha of .870.

## **Methods**

### **Participants**

This survey was distributed to three different populations and resulted in 225 responses. The first group was reached through social media, and was not limited to a specific demographic. The age ranged from 18-21 to 71-80. This group was about 40% of the total respondents. The second group was the University of New Hampshire Peter T Paul College Participant Pool. This group was composed of almost entirely 18-21 year olds. This group was approximately 25% of the total respondents. Lastly, the third group was made up of two sections of a Marketing class. This group was also entirely 18-21 year olds and made up the last 35% of the total number of respondents.

### **Procedure**

The survey was distributed online via Qualtrics, an online survey management system. Participants were randomly assigned to one of the six possible sets of reviews (critic positive, critic mixed, critic negative, consumer positive, consumer mixed, and consumer negative) and asked to read it carefully before proceeding. Next, they were asked to answer 17 questions which included the dependent variables. All dependent variables were measured using a 5-point scale. The specific questions can be found in the Appendix. Following that were the individual difference scales, 15 questions to test for Need for Cognitive Closure and 25 questions to test for Self-Monitoring. Lastly, they were asked to answer some demographics questions, which included questions on gender and age.

## Results and Discussion

The data was analyzed using SPSS, which is software designed by IBM to perform statistical analysis. The results reported below represent only those results that were found to be statistically significant. If a result is not reported, it was not statistically significant. Since two unrelated individual difference measures were used in the study, the analysis has been organized based on each of these measures. Also, although all initial analysis was done using regression, a median split was conducted on the continuous individual trait difference measures and a series of ANOVAs were performed to aid in presentation and interpretation.

First, a regression analysis was performed to investigate the effects of source, information variance, and NFCC on the primary dependent variables. The first dependent variable that was examined was taken from Q8.1, which asked “How helpful did you find the reviews?” The analysis revealed a main effect for Source ( $\beta = -.686, p < .05$ ), a main effect for NFCC ( $\beta = -.012, p < .05$ ), and a source by NFCC interaction ( $\beta = -.013, p < .05$ ). These results indicate that overall participants found the consumer reviews to be more helpful than the critic reviews, but this is only the case for people who are high in NFCC (see Figure 1). People who are low in NFCC found the reviews less helpful overall and indicated no significant difference in helpfulness between the consumer and the critic reviews. These results seem to imply that people who are high in NFCC may find the consumer reviews more helpful than the critic reviews in forming their evaluation about the movie, allowing them to more easily reach closure.

The second dependent variable was taken from Q8.2 which asked: “How helpful do you think others will find these reviews?” The analysis revealed a main effect for Source ( $\beta = .505, p < .05$ ) and a source by NFCC interaction ( $\beta = -.011, p < .01$ ). These results indicate that overall

participants believed that others would find the consumer reviews to be more helpful than the critic reviews, but this is only the case for people who are high in NFCC (see Figure 2). People who are low in NFCC believed that others would find the reviews less helpful overall and indicated no perceived significant difference in helpfulness between the consumer and the critic reviews. These results are similar to the previous analysis and seem to imply that participants may be projecting their own individual differences in NFCC on to others.

The third dependent variable that was examined came from Q8.4 which said “How likely do you think others would be to see this movie?” The analysis revealed a main effect for Source ( $\beta = .647, p < .05$ ) and a source by NFCC interaction ( $\beta = -.011, p < .01$ ). These results indicate that overall participants believe that others who viewed the consumer reviews would be more likely to see the movie than others who viewed the critic reviews, but this is only the case for participants who are high in NFCC (see Figure 3). These results intuitively follow the previous results for perceptions of others. These results are particularly interesting given that no significant results were found the question “How likely are you to see this movie?” Apparently people believe that the reviews would be more influential to others than to the self.

The fourth dependent variable was from Q8.7 which asked “To what extent do the reviewers’ opinions matter to you?” The analysis revealed a main effect for NFCC ( $\beta = .022, p < .01$ ) and an interaction between Info and NFCC ( $\beta = .014, p < .05$ ). This is the first instance where Info had a significant effect with Need for Cognitive Closure. The plot of the interaction shows that those with high NFCC tended to feel that reviewers’ opinions mattered more to them than those with low NFCC no matter the type of information they read (see Figure 4). Specifically, respondents with high NFCC thought reviewers’ opinions mattered more when they saw positive reviews than when they saw negative reviews. Also, respondents with low NFCC

thought reviewers' opinions mattered the least when they saw positive reviews, and mattered the most when they saw mixed reviews. This is to be expected, because people with high NFCC are inclined to want to make a decision quicker, so they would feel the most comfortable reading positive reviews. People with low NFCC like to take their time answering a question, so they prefer to do a lot of research to get all the facts. This is most likely why they like mixed reviews the most, because they cover more than one viewpoint.

The fifth dependent variable was from Q8.9 which said "How confident are you in the accuracy of these reviews?" The analysis revealed a main effect for NFCC ( $\beta = .011, p < .05$ ) and a marginally significant interaction for Info with NFCC ( $\beta = .012, p < .10$ ). The plot for the interaction highlighted the differences between how confident those with high NFCC were about the reviews than those with low NFCC (see Figure 5). Respondents with high NFCC thought reviews were more accurate when they saw positive reviews than those with low NFCC did. However, for negative reviews, both those with high NFCC and low NFCC felt very close to the same about the reviews' accuracy. What's interesting is that those with low NFCC felt that mixed reviews were the least accurate even though in the previous dependent variable those with low NFCC felt that reviewers' opinions mattered to them the most when they gave mixed info.

Next, a regression analysis was performed to investigate the effects of source, information variance, and Self-Monitoring on the primary dependent variables. The first dependent variable that tested significant with Self-Monitoring was from Q8.1 which asked "How helpful did you find these reviews?" The analysis revealed a main effect for Source ( $\beta = -.476, p < .05$ ) and a Source by Self-Monitoring Interaction ( $\beta = .032, p < .05$ ). Just as with the previous examination, a median split was conducted on Self-Monitoring and a series of ANOVAs were performed in order to provide a more comprehensible explanation to the results



of the linear regressions. The plot for this dependent variable shows a rather surprising result (see figure 6). The respondents who were low in Self-Monitoring thought that consumer reviews were much more helpful than those high in Self-Monitoring. The low Self-Monitors also found that critic reviews were much less helpful than consumer reviews. The assumption would have been that high Self-Monitors would be more likely to find reviews helpful because they are apt to agree with others, even if it means altering their pre-conceived opinions. However, this is not what the results are showing, and we have little idea as to how to explain this. This could be fuel for future research on the subject.

The second dependent variable that was inspected was from Q8.2 which asked “How helpful do you think others will find these reviews?” The analysis revealed a main effect for Source ( $\beta = -.494, p < .01$ ) and an interaction between Source and Self-Monitoring ( $\beta = .028, p < .05$ ). The graph demonstrates how those high in Self-Monitoring feel others will think about the helpfulness of the reviews compared to what those low in Self-Monitoring think (see Figure 7). Low Self-Monitors thought that others would find the consumer reviews much more helpful than the critic reviews. Low Self-Monitors also believed that others would find consumer reviews much more helpful than high Self-Monitors. Again, low Self-Monitors unexplainably place uncharacteristic faith in the helpfulness of reviews. However, a change from the previous dependent variable is that high Self-Monitors thought others would find the consumer more helpful than the critic, even though when answering the same question about themselves they placed more value in the critic reviews.

The third dependent variable that we looked at was for Q8.4 which asked “How likely do you think others would be to see this movie?” It had two main effects, one for Info ( $\beta = .707, p < .01$ ) and one for Self-Monitoring ( $\beta = .035, p < .05$ ). While the both of these variables were

significant, the interaction between them was not ( $p > .1$ ). The dependent variable from Q8.3, which asks the same question but focuses on how likely the respondent would be to see the movie than how likely they think others would be to see it, was only significant for Info ( $\beta = .853, p < .01$ ) and not Self-Monitoring ( $p > .1$ ).

The fourth and last dependent variable that was examined with Self-Monitoring was Q8.8 which said “How helpful would these reviewers be in helping you to decide whether to see the movie or not?” The main effect for this dependent variable was Info ( $\beta = .618, p < .05$ ) and there was an interaction between Info and Self-Monitoring ( $\beta = -.049, p < .05$ ). The graph of this interaction shows that there is an inverse relationship between what high Self-Monitors thought and what low Self-Monitors thought (see Figure 8). Low Self-Monitors thought the reviewers were more helpful when they read positive reviews than the high Self-Monitors did. High Self-Monitors thought reviewers were much more helpful when they read negative reviews than when they read positive reviews. So basically low Self-Monitors were much more receptive to the reviews when they were positive, while high Self-Monitors preferred negative information over positive.

### **General Discussion**

The findings from the survey have provided a sufficient amount of significant results in order to draw some conclusions. Respondents showed clear signs of being influenced by the contents of the reviews as well as the source. Also demonstrated by the two individual difference measures, different respondents will react to the reviews differently.

There are a few conclusions that can be drawn from the linear regression with NFCC. The first is that people with a high Need for Cognitive Closure prefer reviews written by

consumers. This means that they trust consumer reviews to give them more accurate information than critics. This could be because they see consumers more similar to themselves, in terms of taste and knowledge. They may feel that critics write longer and more complex reviews that are too inconvenient to read. Additionally, people with a high Need for Cognitive Closure prefer to read positive reviews over others. This also has to do with the ease at which they feel positive reviews allow them to make a decision. They are more inclined to trust the reviewer's opinion, and a mixed review simply makes it more difficult and time consuming to reach a conclusion. To back this up, people who showed a low Need for Cognitive Closure preferred mixed reviews because they are less concerned with the effort it takes to find an answer, but would rather find the best answer. A mixed review offers more 2-dimensional information which thus services to provide more well-rounded information.

The linear regression for the Self-Monitor scale did not provide as much explainable information, but nevertheless demonstrates that there is a significant effect that reviews have on the consumer process. The respondents who scored low in self-monitoring were reported to find reviews more helpful than those who scored high in self-monitoring. This was not what was predicted, and offers an opportunity for further research. The other knowledge gained was that people who were low self-monitors were more receptive to positive reviews, and those who were high self-monitors preferred negative reviews.

In conclusion, movie reviews do have an effect on the consumer thought process, which consequently leads to the decision on whether or not to purchase a ticket to see the film. This effect is also greatly varied by the source as well as the type of information contained by the review. Different combinations have various effects on individual consumers. This research has

the opportunity to be utilized in order to understand how consumers will think about a film based on the reviews that it receives from different sources.

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## APPENDIX

### Survey

#### Reviews

##### Q2.1

Thank you for deciding to participate in this study. The following page contains a screenshot from a website with the top 3 reviews by well-known and accomplished film critics. The film that they are reviewing is a drama that is in theaters now.

The names of the film critics are not shown to prevent any bias. Please read the following reviews very carefully.

##### Q2.2

## ExpertFilmReview.com

"Where experts review the latest films"

**Genre: Drama (In theaters now)**

**Most helpful reviews for this film.**

**Film Critic A** ★★★★★

The chemistry between the lead actors feels sincere and is what keeps the story up and going. It is one of those pleasant examples of a movie doing precisely what it promises on the poster.

**Film Critic B** ★★★★★★

A touching, insightful and amusing film based on believable characters and clever ideas. Everyone here has the best of intentions. The film has a gentle spirit, and is about people who are decent. There's not a lot of conflict, but we root for these characters because we enjoy spending time with them.

**Film Critic C** ★★★★★★

Sparky and sweetly accessible, it's a charming date movie and crowd-pleaser; the movie wants to believe that you can manage the perfect career and family life - that humanity doesn't need to be sacrificed for capitalism - and because we like these characters so much, we do, too.

Q3.1

Thank you for deciding to participate in this study. The following page contains a screenshot from a website with the top 3 reviews by well-known and accomplished film critics. The film that they are reviewing is a drama that is in theaters now.

The names of the film critics are not shown to prevent any bias. Please read the following reviews very carefully.

Q3.2

## ExpertFilmReview.com

“Where experts review the latest films”

**Genre: Drama (In theaters now)**

**Most helpful reviews for this film.**

**Film Critic A** ★★☆☆☆

The story fails to embrace the humor in the premise, turning into a sappy melodrama that tries too hard to bring you to tears. Even though the film has a well-defined beginning and end, the way the characters evolve amongst an unnecessary extended plot, bear down the comedic tone by a lot.

**Film Critic B** ★★☆☆☆

It's hard to be mean about a movie this nice, but that's all the film is: cute, endearing, and nice, with no real drama, character depth, or apparent understanding of its own somewhat engaging central premise. There are a few good laughs, but they struggle to survive amid the syrupy score, overlit interiors, and smothering sense of middle-class entitlement.

**Film Critic C** ★★☆☆☆

The film degenerates into a series of monologues about ambition and relationships and having it all. As the speeches pile up, our goodwill dissipates, and so does the film's magic. It takes all the leads' considerable combined charm to forestall the aftertaste of the film's smug life lessons and near-comically blinkered worldview.



Q4.1

Thank you for deciding to participate in this study. The following page contains a screenshot from a website with the top 3 reviews by well-known and accomplished film critics. The film that they are reviewing is a drama that is in theaters now.

The names of the film critics are not shown to prevent any bias. Please read the following reviews very carefully.

Q4.2

## ExpertFilmReview.com

“Where experts review the latest films”

**Genre: Drama (In theaters now)**

**Most helpful reviews for this film.**

**Film Critic A** ★★☆☆☆

The story fails to embrace the humor in the premise, turning into a sappy melodrama that tries too hard to bring you to tears. Even though the film has a well-defined beginning and end, the way the characters evolve amongst an unnecessary extended plot, bear down the comedic tone by a lot.

**Film Critic B** ★★★★★

A touching, insightful and amusing film based on believable characters and clever ideas. Everyone here has the best of intentions. The film has a gentle spirit, and is about people who are decent. There's not a lot of conflict, but we root for these characters because we enjoy spending time with them.

**Film Critic C** ★★★★★

Sparky and sweetly accessible, it's a charming date movie and crowd-pleaser; the movie wants to believe that you can manage the perfect career and family life - that humanity doesn't need to be sacrificed for capitalism - and because we like these characters so much, we do, too.

Q5.1

Thank you for deciding to participate in this study. The following page contains a screenshot from a website with the top 3 reviews by consumers such as yourself. The film that they are reviewing is a drama that is in theaters now.

The names of the consumers are not shown to prevent any bias. Please read the following reviews very carefully.

Q5.2

## ConsumerFilmReview.com

"Where fans review the latest films"

**Genre: Drama (In theaters now)**

**Most helpful reviews for this film.**

**Consumer A Review** ★★★★★

The chemistry between the lead actors feels sincere and is what keeps the story up and going. It is one of those pleasant examples of a movie doing precisely what it promises on the poster.

**Consumer B Review** ★★★★★★

A touching, insightful and amusing film based on believable characters and clever ideas. Everyone here has the best of intentions. The film has a gentle spirit, and is about people who are decent. There's not a lot of conflict, but we root for these characters because we enjoy spending time with them.

**Consumer C Review** ★★★★★★

Sparky and sweetly accessible, it's a charming date movie and crowd-pleaser; the movie wants to believe that you can manage the perfect career and family life - that humanity doesn't need to be sacrificed for capitalism - and because we like these characters so much, we do, too.

Q6.1

Thank you for deciding to participate in this study. The following page contains a screenshot from a website with the top 3 reviews by consumers such as yourself. The film that they are reviewing is a drama that is in theaters now.

The names of the consumers are not shown to prevent any bias. Please read the following reviews very carefully.

Q6.2

## ConsumerFilmReview.com

"Where fans review the latest films"

**Genre: Drama (In theaters now)**

**Most helpful reviews for this film.**

**Consumer A Review** ★★☆☆☆

The story fails to embrace the humor in the premise, turning into a sappy melodrama that tries too hard to bring you to tears. Even though the film has a well-defined beginning and end, the way the characters evolve amongst an unnecessary extended plot, bear down the comedic tone by a lot.

**Consumer B Review** ★★★★★

It's hard to be mean about a movie this nice, but that's all the film is: cute, endearing, and nice, with no real drama, character depth, or apparent understanding of its own somewhat engaging central premise. There are a few good laughs, but they struggle to survive amid the syrupy score, overlit interiors, and smothering sense of middle-class entitlement.

**Consumer C Review** ★★☆☆☆

The film degenerates into a series of monologues about ambition and relationships and having it all. As the speeches pile up, our goodwill dissipates, and so does the film's magic. It takes all the leads' considerable combined charm to forestall the aftertaste of the film's smug life lessons and near-comically blinkered worldview.

Q7.1

Thank you for deciding to participate in this study. The following page contains a screenshot from a website with the top 3 reviews by consumers such as yourself. The film that they are reviewing is a drama that is in theaters now.

The names of the consumers are not shown to prevent any bias. Please read the following reviews very carefully.

Q7.2

## ConsumerFilmReview.com

“Where fans review the latest films”

**Genre: Drama (In theaters now)**

**Most helpful reviews for this film.**

**Consumer A Review** ★★☆☆☆

The story fails to embrace the humor in the premise, turning into a sappy melodrama that tries too hard to bring you to tears. Even though the film has a well-defined beginning and end, the way the characters evolve amongst an unnecessary extended plot, bear down the comedic tone by a lot.

**Consumer B Review** ★★★★★

A touching, insightful and amusing film based on believable characters and clever ideas. Everyone here has the best of intentions. The film has a gentle spirit, and is about people who are decent. There's not a lot of conflict, but we root for these characters because we enjoy spending time with them.

**Consumer C Review** ★★★★★

Sparky and sweetly accessible, it's a charming date movie and crowd-pleaser; the movie wants to believe that you can manage the perfect career and family life - that humanity doesn't need to be sacrificed for capitalism - and because we like these characters so much, we do, too.

**Dependent Variable and Covariate questions**

Q8.1 1. How helpful did you find these reviews?

- ☐ Very Unhelpful (1)  
☐ Unhelpful (2)  
☐ Undecided (3)  
☐ Helpful (4)  
☐ Very Helpful (5)

Q8.2 2. How helpful do you think others will find these reviews?

- ☐ Very Unhelpful (1)  
☐ Unhelpful (2)  
☐ Undecided (3)  
☐ Helpful (4)  
☐ Very Helpful (5)

Q8.3 3. How likely are you to see this movie?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
Not Likely:Very Likely (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.4 4. How likely do you think others would be to see this movie?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
Not Likely:Very Likely (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.5 5. How likely would you be to take someone else to see this movie based on the information in these reviews?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
Not Likely:Very Likely (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.6 6. How likely would you be to buy a DVD of this movie as a gift for a friend?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
Not Likely:Very Likely (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.7 7. To what extent do the reviewers' opinions matter to you?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
They don't matter to me at all:They matter a great deal to me (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.8 8. How helpful would these reviewers be in helping you to decide whether to see the movie or not?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
Very Unhelpful:Very Helpful (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.9 9. How confident are you in the accuracy of these reviews?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
Not Confident:Very confident (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.10 10. Do you believe enough information was given in these reviews to make a decision to see the movie?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
Definitely Enough Information:Definitely Need More Information (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.11 11. How many more reviews would you like to read before deciding whether to see this film or not?

- ☐ 0 (1)
- ☐ 1-5 (2)
- ☐ 6-10 (3)
- ☐ 11-15 (4)
- ☐ 16-20 (5)
- ☐ 20+ (6)

Q8.12 12. How often do you read movie reviews before you decide whether to go see a movie in theaters?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
Never:Always (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.13 13. How likely are you to use the opinions of others when deciding on a movie?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
Not Likely:Very Likely (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.14 14. How much time and effort do you put into choosing a movie?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)
No Time and Effort:A Lot of Time and Effort (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.15 15. How do you think the reviewers felt about the movie?

- ☐ Very Negative (1)
- ☐ Somewhat Negative (2)
- ☐ Neutral (3)
- ☐ Somewhat Positive (4)
- ☐ Positive (5)

Q8.16 16. What was the reviewers' primary motivation for writing these reviews?

- ☐ To share their honest opinions and help others make a good decision. (1)
- ☐ To stand out and be noticed for having a strong opinion about the movie. (2)
- ☐ To show that they know more about movies than the average moviegoer. (3)

Q8.17 17. Please indicate whether the reviews you read were written by an expert film critic or a regular consumer

- ☐ Expert Film Critic (1)
- ☐ Consumer (2)

## Need for Cognitive Closure

Q9.1 Read each of the following statements and decide how much you agree with each according to your beliefs and experiences. Please respond according to the following scale.

Strongly disagree (1)      Moderately disagree (2)      Slightly disagree (3)      Slightly agree (4)      Moderately agree (5)      Strongly agree (6)

I don't like situations that are uncertain. (1)

☐                      ☐                      ☐                      ☐                      ☐                      ☐

I dislike questions that could be answered in many different ways. (2)

☐                      ☐                      ☐                      ☐                      ☐                      ☐

I find that a well-ordered life with regular hours suits my temperament. (3)

☐                      ☐                      ☐                      ☐                      ☐                      ☐

I feel uncomfortable when I don't understand the reason why an event occurred in my life. (4)

☐                      ☐                      ☐                      ☐                      ☐                      ☐

I feel irritated when one person disagrees with what everyone else in the group believes. (5)

☐                      ☐                      ☐                      ☐                      ☐                      ☐

I don't like to go into a situation without knowing what I can expect from it. (6)

☐                      ☐                      ☐                      ☐                      ☐                      ☐

When I have made a decision, I feel relieved. (7)

☐                      ☐                      ☐                      ☐                      ☐                      ☐

When I am confronted with a problem, I'm dying to reach a solution very quickly. (8)

☐                      ☐                      ☐                      ☐                      ☐                      ☐

I would quickly become impatient and irritated if I could not find a solution to a problem immediately. (9)

☐                      ☐                      ☐                      ☐                      ☐                      ☐

I don't like to be with people who are capable of unexpected actions. (10)

☐                      ☐                      ☐                      ☐                      ☐                      ☐

I dislike it when a person's statement could mean many different things. (11)

☐                      ☐                      ☐                      ☐                      ☐                      ☐

I find that establishing a consistent routine enables me to enjoy life more. (12)

☐                      ☐                      ☐                      ☐                      ☐                      ☐

I enjoy having a clear and structured mode of life. (13)

☐                      ☐                      ☐                      ☐                      ☐                      ☐

I do not usually consult many different opinions before forming my own view. (14)

☐                      ☐                      ☐                      ☐                      ☐                      ☐

I dislike unpredictable situations. (15)

☐                      ☐                      ☐                      ☐                      ☐                      ☐



**Self-Monitoring**

Q10.1 The statements below concern your personal reactions to a number of situations. No two statements are exactly alike, so consider each statement carefully before answering. If a statement is true or mostly true as applied to you, mark it as TRUE. If a statement is false or not usually true as applied to you, mark it as FALSE. It is important that you answer as frankly and as honestly as you can.

Q10.2 I find it hard to imitate the behavior of other people.

- ☐ True (1)
- ☐ False (2)

Q10.3 My behavior is usually an expression of my true inner feelings, attitudes, and beliefs.

- ☐ True (1)
- ☐ False (2)

Q10.4 At parties and social gatherings, I do not attempt to do or say things that others will like.

- ☐ True (1)
- ☐ False (2)

Q10.5 I can only argue for ideas I already believe.

- ☐ True (1)
- ☐ False (2)

Q10.6 I can make impromptu speeches even on topics about which I have almost no information.

- ☐ True (1)
- ☐ False (2)

Q10.7 I guess I put on a show to impress or entertain people.

- ☐ True (1)
- ☐ False (2)

Q10.8 When I am uncertain how to act in a social situation, I look to the behavior of others for cues.

- ☐ True (1)
- ☐ False (2)

Q10.9 I would probably make a good actor.

- ☐ True (1)
- ☐ False (2)

Q10.10 I rarely need the advice of my friends to choose movies, books, or music.

- ☐ True (1)
- ☐ False (2)

Q10.11 I sometimes appear to others to be experiencing deeper emotions than I actually am.

- ☐ True (1)
- ☐ False (2)

Q10.12 I laugh more when I watch a comedy with others than when alone.

- ☐ True (1)
- ☐ False (2)

Q10.13 In a group of people, I am rarely the center of attention.

- ☐ True (1)
- ☐ False (2)

Q10.14 In different situations and with different people, I often act like very different persons.

- ☐ True (1)
- ☐ False (2)

Q10.15 I am not particularly good at making other people like me.

- ☐ True (1)
- ☐ False (2)

Q10.16 Even if I am not always enjoying myself, I often pretend to be having a good time.

- ☐ True (1)
- ☐ False (2)

Q10.17 I'm not always the person I appear to be.

- ☐ True (1)
- ☐ False (2)

Q10.18 I would not change my opinions (or the way I do things) in order to please someone else or win their favor.

- ☐ True (1)
- ☐ False (2)

Q10.19 I have considered being an entertainer.

- ☐ True (1)
- ☐ False (2)

Q10.20 In order to get along and be liked, I tend to be what people expect me to be rather than anything else.

- ☐ True (1)
- ☐ False (2)

Q10.21 I have never been good at games like charades or improvisational acting.

- ☐ True (1)
- ☐ False (2)

Q10.22 I have trouble changing my behavior to suit different people and different situations.

- ☐ True (1)
- ☐ False (2)

Q10.23 At a party, I let others keep the jokes and stories going.

- ☐ True (1)
- ☐ False (2)

Q10.24 I feel a bit awkward in company and do not show up quite so well as I should.

- ☐ True (1)
- ☐ False (2)

Q10.25 I can look anyone in the eye and tell a lie with a straight face (if for a right end).

- ☐ True (1)
- ☐ False (2)

Q10.26 I may deceive people by being friendly when I really dislike them.

- ☐ True (1)
- ☐ False (2)

**Demographics**

Q11.1 What is your gender?

- ☐ Male (1)
- ☐ Female (2)
- ☐ Other (3)

Q11.2 What is your age?

- ☐ 18-21 (1)
- ☐ 22-30 (2)
- ☐ 31-40 (3)
- ☐ 41-50 (4)
- ☐ 51-60 (5)
- ☐ 61-70 (6)
- ☐ 71-80 (7)
- ☐ 80+ (8)

Q11.3 How many movies do you typically see in theaters in a year?

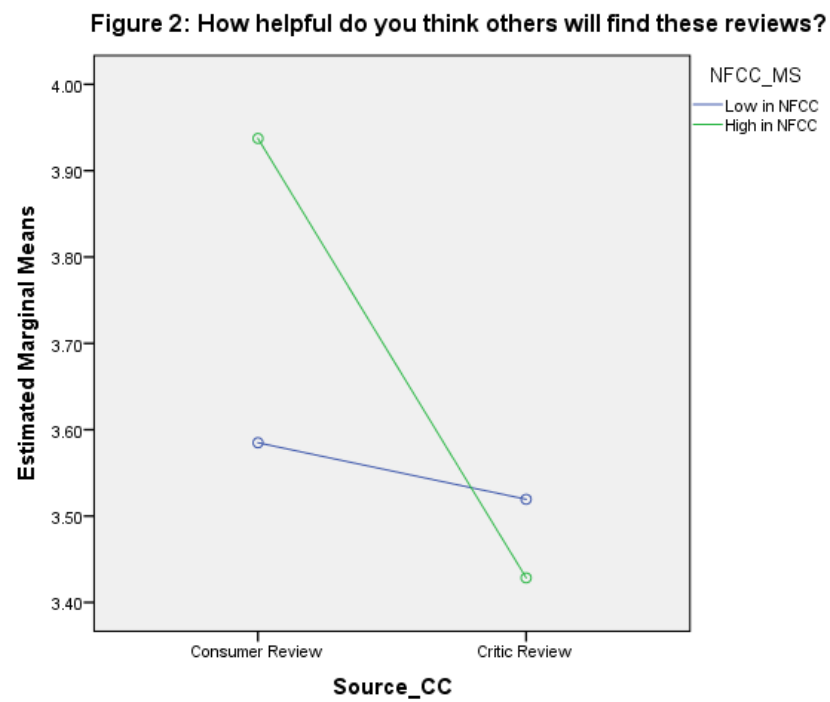
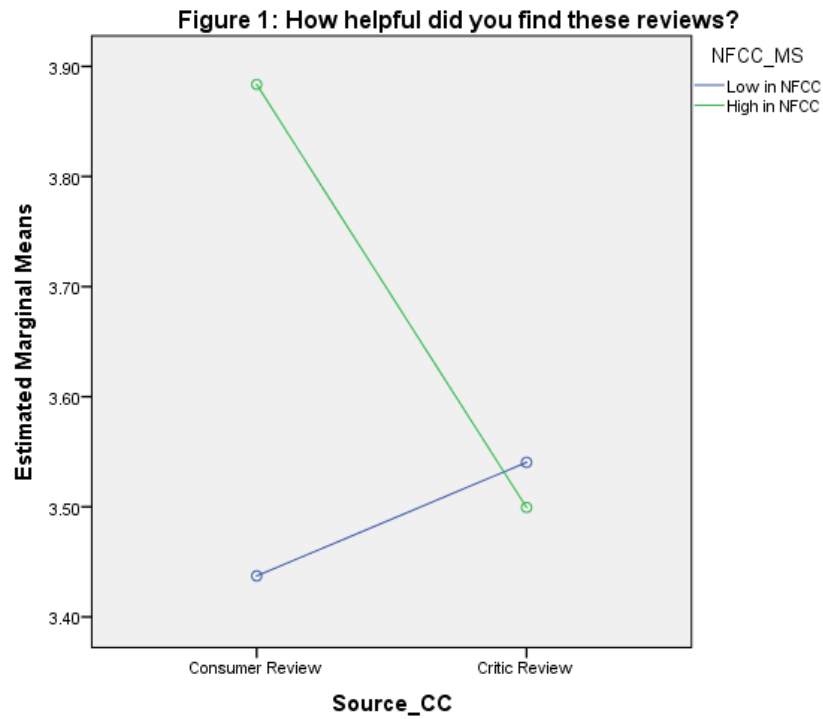
- ☐ 0 (1)
- ☐ 1 (2)
- ☐ 2 (3)
- ☐ 3 (4)
- ☐ 4 (5)
- ☐ 5 (6)
- ☐ 5+ (7)

Q11.4 How many movies do you typically rent or watch on a streaming service in a month?

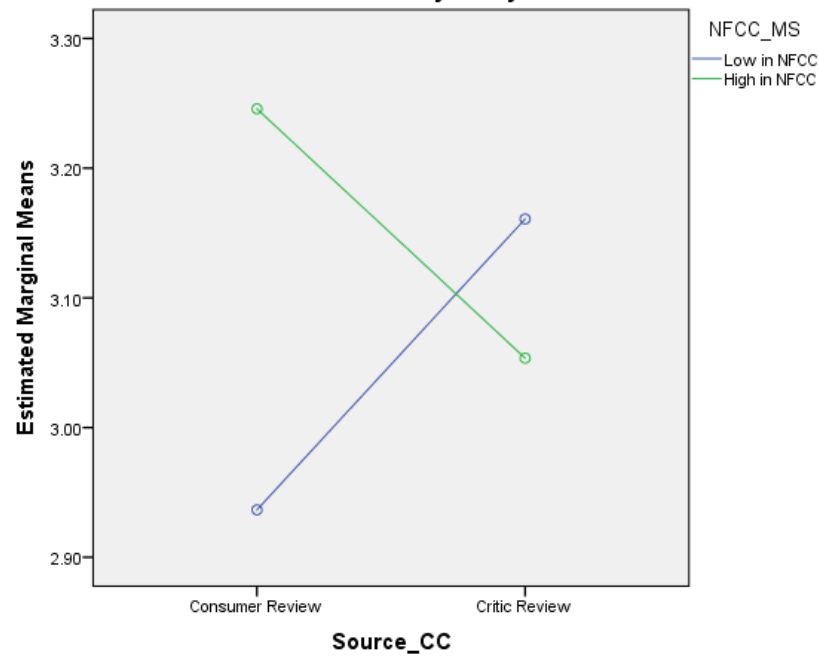
- ☐ 0 (1)
- ☐ 1-2 (2)
- ☐ 3-4 (3)
- ☐ 5-6 (4)
- ☐ 7-8 (5)
- ☐ 9-10 (6)
- ☐ 10+ (7)

Q11.5 Thank you for participating in the survey. Please click next to submit your answers.

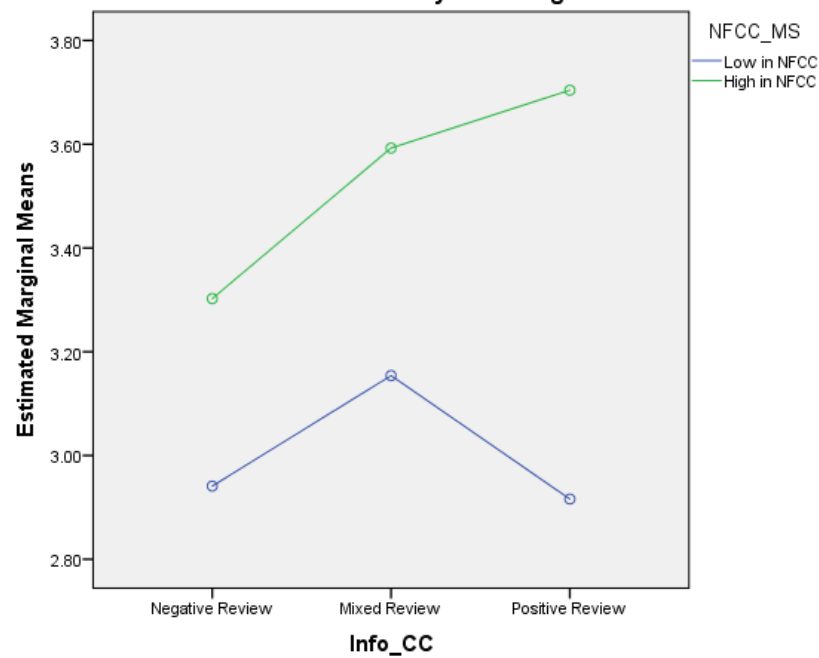
## Tables and Figures

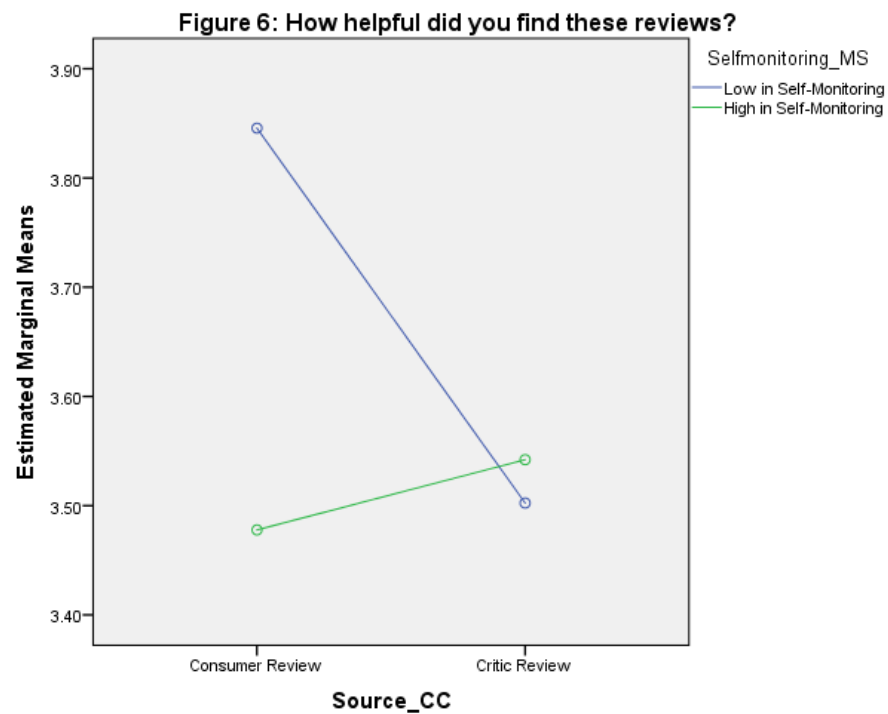
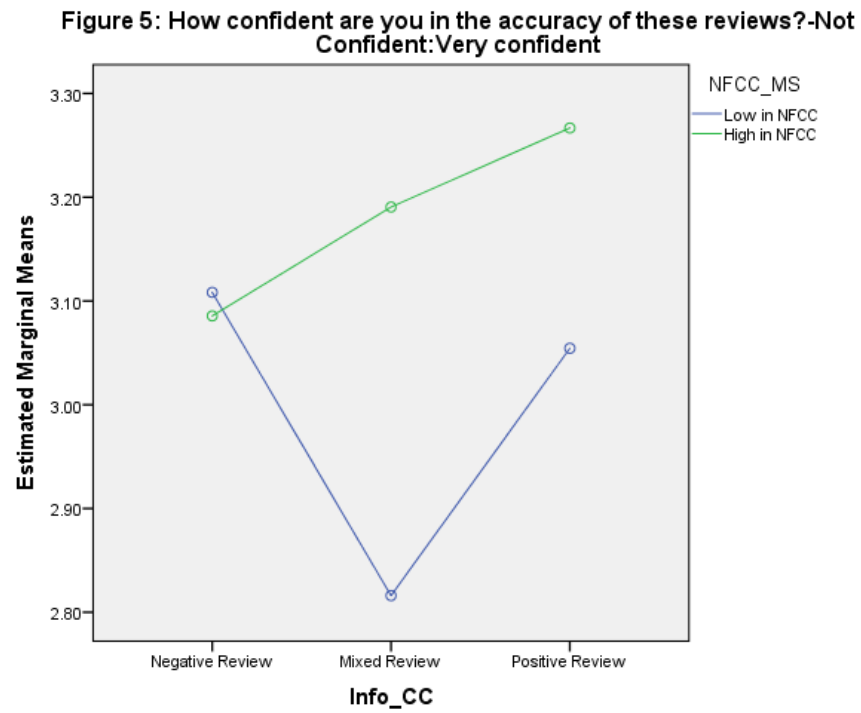


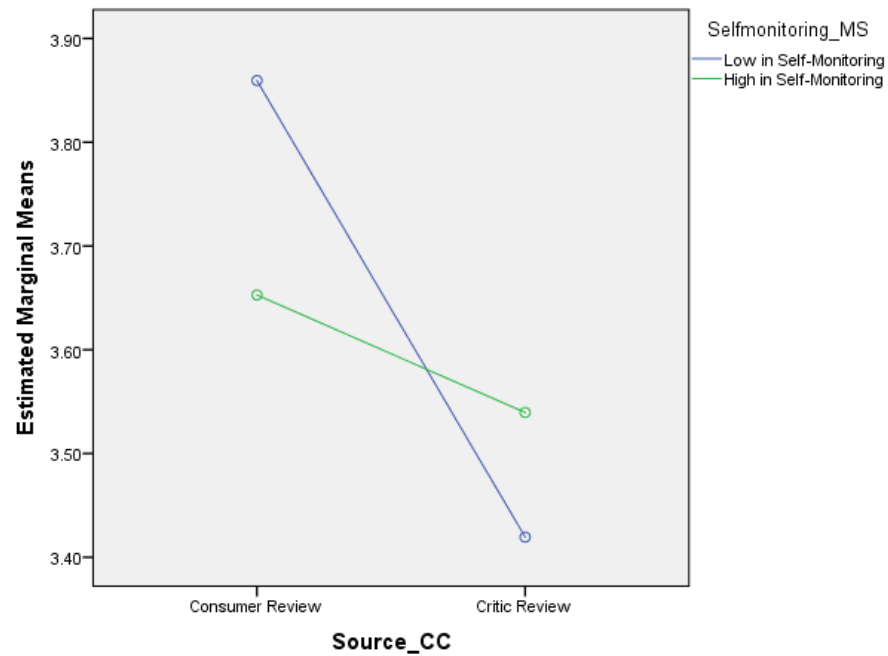
**Figure 3: How likely do you think others would be to see this movie?-Not Likely: Very Likely**



**Figure 4: To what extent do the reviewers' opinions matter to you?-They don't matter to me at all: They matter a great deal to me**





**Figure 7: How helpful do you think others will find these reviews?****Figure 8: How helpful would these reviewers be in helping you to decide whether to see the movie or not? -Very Unhelpful:Very Helpful**